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Digest

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December 10th, 1949

FOR BETTER OR FOR WORSE

THERE is so much editorial and trade press comment concerning our Trade Press, in relation to trade advertising, that the comments have reached Canada. Larry Woodin, Manager of the Arcadia Theatre Company of Wellsboro, Pa., fired the opening shot when he recently wrote an Open Letter to producers emphasizing their decreasing Trade paper advertising and asked, "How can I be expected to sell product which hasn't been sold to me?"

Larry Woodin claims that producers during the past five years have dropped their trade press advertising by 46%. He is not apparently guessing at this decrease, for he states that his information comes from statistical compilations.

If these are true figures, the decrease in trade press advertising really puts the Trade press in the red, for during the past five years, the costs of publication have increased over 100%.

If the Trade press in the U.S. has come under the economy squeeze since 1944, a period of time which we might describe as "lush years", we are puzzled why this should have been the policy, unless the Government Decrees, which revolutionized the policy of selling pictures, was the cause.

Studying the single picture selling in a "bidding" market, one would see the necessity for an increased advertising budget for single pictures and increased pre-selling on pictures which will become available.

Looking through the U.S. Trade press magazines over a period of time, and judging by the number of advertising pages therein, one would conclude that the U.S. Trade press is not "the forgotten man", and that producers have given recognition to the services of their Trade press as a valuable news and sales medium.

But what about the Canadian Trade press? It has never received a fair proportion of such advertising; it has never been out of the red; and its sup-

port has grown leaner and leaner through the years, while its services to the Trade in Canada, in the U.S., in England, in France, in Italy, in many countries, have opened up film trade markets in Canada, and have given many services of which there is no need at the present time to speak specifically, but which might be designated as in the realm of political strategy.

For Better or For Worse there has always been a Marriage between, the Film Trade and the Trade Press, and irrespective of Lean or Fat years, the Trade press has remained true and loyal to its marriage contract. Therefore, it is quite in order for the Trade press to lay a charge of non-support against producers and distributors, who have in their mental make-up some form of complex which possibly develops as the result of a shot-gun wedding, or a forced marriage.

I have tried to think as producers and distributors think about the Trade press, but frankly it is difficult for me to follow their form of reasoning, that is if there is a definite form. It must be that indifference to the Trade press is engendered through the fact that it is a medium through which the producers spend money and yet not a medium of direct sales.

Our producers should accept the fact that only through exhibition can their pictures reach the public. The exhibitor must first be sold before the public can be sold. Many times, irrespective of what the public has to say about a picture, or what a Movie critic has to say about a picture, (and the saying may be very favorable), the exhibitor has refused to buy the picture, and only after salesmanship persuasion, either through the trade press or through direct sales, through such hypnosis, if you wish to call it that, has the exhibitor been talked into making a deal and probably to his advantage.

General Sales Managers know that it is necessary for them to sell their

own District, Regional salesmen and their sales forces in order that these, in turn, may be primed to sell the exhibitors.

If we step out of our own business into other forms of merchandizing, we will find that producers are always putting on a salesmanship show to impress and to sell the buyers. Live models parade in jewels, they wear gowns, hats, furs, coats and sometimes they wear next to nothing, in displaying the little lacy things which count, to sell a buyer. We know that glamorous models can sell a line to a wholesaler's customers, and that without this pre-selling show, the producer's line would likely be left on his hands to be disposed of in a bulk sale.

The Trade press is like a glamorous model, which dresses up picture product with its presentation of news stories, its reports on pictures, its scene and star cuts, its author's and director's biographies, its saleable ideas on pictures, its reports on what other exhibitors are doing with the exploitation of pictures; and the display advertising pages are big news to exhibitors who like to know what the picture looks like dressed up in print.

When a salesman arrives to talk to an exhibitor about his company's product, the exhibitor has already formed some idea concerning the picture which he has seen all dressed up; he knows what the salesman is talking about; he is, whether he realizes it or not, already pre-sold.

I have often wondered whether producers and distributors realize that exhibitors, in key film centres, or miles away from such film centres, depend on the arrival of their Trade press to let them know what is doing in the film industry? The Trade press is the only medium through which exhibitors can keep in touch with the Industry. The Trade papers are the only press through which they can obtain Trade news in which they are interested,

(Continued on Page 8)



**THAT'S
WHAT
THEY CALL
IT IN THEATRES
PLAYING M-G-M!**

"ADAM'S RIB"

It's off to a flying start in all first hilarious engagements. Beats M-G-M's Biggest!

"BATTLEGROUND"

Continues to blast all records at Astor, N. Y.

"INTRUDER IN THE DUST"

Hailed by N. Y. Times "as this year's pre-eminent picture and one of the great dramas of our times."

"THAT FORSYTE WOMAN" (Technicolor)

New M-G-M record-holder for first 4 days at Music Hall continues to pack them in!

"ON THE TOWN" (Technicolor)

Audience Preview in New York neighborhood theatre terrific! Confirms West Coast raves on smash M-G-Musical.

M-G-M NIFTY IN 1950!

"East Side, West Side," "Malaya" and "Please Believe Me" three socko shows for January begin Leo's Parade of Hits. Tell the folks it's a Happy M-G-M New Year!

RAY PRESENTS



CHRISTMAS is coming. There is a happy, merry sound about these words, although I often wonder where the weeks and months have gone in between Christmas to Christmas.

Our Christmas Holiday Digest Special will be with you as usual, and I hope that you are looking forward to its publication as much as I am.

Another year under the belt, where have all the years gone? Sometimes I wonder, as you must wonder also, when one editorial and Ray presents is finished, what am I going to talk about next. But there is always something to talk about in our Industry. The big show for Variety Village at Hamilton, for which those well-known Allen Bros. transferred their whole Casino Show from Toronto. This is a notable contribution to Variety Village; and the big show which the boys in Hamilton put on at Od-con's Palace Theatre, all donated free to help raise \$3,500 as a gift.

I HAVE often wondered why those who design press books concentrate only on first runs, and do not divide their presentation, their exploitation and advertising material into first runs, neighborhood runs and small town campaigns.

Trade paper advertizing should be designed with an idea of such grading because the small town cannot be sold, nor can neighborhood houses be sold similar to first runs in large cities.

The neighborhood theatres in a large city have some advantage from campaigns used in key houses, that is if the picture can reach the neighborhood theatres before the campaign is snowed under by other picture campaigns.

I have often wondered why display advertisements in the Trade press are not repeated in order to keep the small town exhibitor informed on a picture which has been advertised months earlier, at the time of its first release. Since such a picture's first release, many pictures have been advertised, and the exhibitor, having at last booked in the first picture, has forgotten what it is all about, and its marketable and saleable qualities.

IN our industry, we shoot our first bolt for a first run, and then we prepare to shoot another bolt for the next picture, irrespective of the fact that in Canada, as an example, there may be anywhere from 500 to 1000 additional playdates to be played on a picture, after its first run, in a country territorially larger than the U.S..

There may be a great deal of audience money in the additional playdates on percentage terms, which the producer can get if he keeps his exhibition field pepped up on a picture. If it takes six to twelve months for play-offs, why not repeat the advertising on a picture, and being aware that you are through with key runs, why not frame the repeat advertisements to sell the exhibitors in the subsequent runs, or the small towns, because their selling to the public is different to the campaigns used in big cities for first runs?

ONE shot in the arm is not sufficient to hypo a thorough job. Hit hard, and keep plugging until the point of saturation is reached. The cost of a few extra pages of advertising on a picture, spread over the period of liquidation, will pay for itself at the box-office, will keep the exhibitor alive to what he has to sell, and prevent marketable product from growing stale for lack of nutrition.

I am aware that the big money comes from the

first runs, but since this policy of a concentration of advertizing to boost First runs has been introduced, the map of theatre exhibition has changed. We now have, in our larger cities, neighborhood theatres which are newly constructed, which are modern, which are in many cases much more attractive than the downtown first run theatres, many of the latter which are old-fashioned. We now have new districts which have grown with city expansion, districts which are as complete in themselves as a small town, and where the residents can buy anything which they require, without being obliged to go downtown, where parking facilities are almost becoming extinct, and the distances from these centres to the downtown areas are considerable.

THE baby, or young children left at home by parents who wish to go downtown for their entertainment, is a considerable problem. The younger generation of married couples, unlike the generation before them, start off their married life with the purpose of having large families, and they go into production immediately after they say, "I do". This is why the Drive-Ins are so popular and increasing in number, for they solve the problem of the baby-sitter and the young large family.

The downtown theatre will always have an appeal for those who enjoy getting away from the home-centre, those who enjoy seeing a picture when it is first released, those who are taken out by their best beau, or boy friend, those who have no established residence, those who wish to go downtown to dinner, to a theatre and then to a night-club.

HOWEVER, should the saturation policy, become a permanent policy in respect to simultaneous exhibition, and residents of district centres are offered the same picture, first run, in their neighborhood theatre with the downtown theatre, the distributors and exhibitors may be able to secure quicker play-offs for their product, a greater volume of play-dates, with increased revenue from their first-run showings, and all the theatres involved will receive the benefit of the big display advertising.

There is a new move of directing pictures for exhibition in theatres of smaller seating capacity for first runs. Producers and distributors have selected so-called Art theatres for the exhibition of pictures, anticipating a long run, which is not possible in a downtown theatre for which many pictures are available and waiting for dates. The large house has a capacity which must be filled to meet operational costs, and show a profit.

NOT all people interested in a picture can go and see it during its first run at a downtown theatre, but when audiences become thin, in a downtown theatre, the picture comes out. It is also possible that the picture comes out, irrespective of capacity business, because there is a backlog of pictures for this theatre. The smaller house can afford to keep a picture for months, and some producers have discovered that there is a greater profit in an extended run at a smaller house, than at a big downtown house for a week's run.

Years ago, those interested in stage shows realized that some plays went over much better in a house of moderate seating-capacity, that the intimacy of the stage and audience, through closer contact, helped the play's success. We have pictures which require such intimacy also, irrespective of their fine quality. Not all stage-plays are glorified westerns like Oklahoma, nor musicals play generally goes over at the big downtown like South Pacific. Horse-play, and not subtleties, requires a big theatre for laughs, and horse-

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Toronto and District

By BILL PRESS

NINETY members attended the nomination meeting Nov. 29 of the Toronto Variety Club with Chief Barker J. J. Fitzgibbons presiding, when Harry S. Mandell, nominations chairman, presented a list of names for the 1950 elections. There was much enthusiasm when a Hamilton delegation handed a first donation of \$3,500 as partial proceeds from the Variety benefit performance at the Odeon Palace, the total of which will likely reach \$4,000.

The Hamilton deputation consisted of President Mel Jolley of the HTMA and manager of the Century, Kent Craig of United Amusement Co., Bob Maynard of the Palace and Jim McDonough of the Tivoli.

Ernie Bushnell of the CBC donated three recordings of the Variety Village opening ceremony, one set to go to the Tent, another to Danny Kaye and the third to the school itself. The club is sending a sterling silver life-membership card to Danny Kaye as a special memento.

There was more enthusiasm for the announcement by Herb Allen that the proceeds from the benefit performance at the Toronto Imperial will total approximately \$32,500. The International Variety convention is scheduled for April 26-29 at New Orleans and the Toronto unit will be represented.

* * *

When a large business block was swept by a \$1,000,000 fire in Brockville, Ont., a score of families representing 100 persons lost all their belongings when forced to flee from apartments. Manager Les Mitchell of the Regent Theatre was quick to come to their aid, along with others, in the organizing of a benefit performance.

Two theater robberies occurred within a week in Toronto, with Mrs. Dorothy Dunn, cashier of the Parkdale Theatre, being a victim for a second time within a year. The first time the gunman ran off with \$1,000 but this time the loss was a mere \$22.

Miss Edna Jackson at the Avon Theatre was the other victim, the loss in this case being \$61.

* * *

"Lost Boundaries" has established a long-distance record at the Community Theatre, the class cinema of Hamilton, where the picture has been held for a seventh week. The feature played 10 weeks at the Towne Cinema in Toronto.

* * *

One of the delegates to the Toronto meeting of the Canadian Federation of Mayors and Municipalities was Arch J. Mason of Springhill, N.S., who is the mayor of that town and a member of the Nova Scotia Legislature. Owner of the Capitol Theatre there, Mayor Mason is chairman of the National Committee, Motion Picture Exhibitors Associations of Canada.

After his Toronto meeting, Mason travelled with Arch Jolley to Hamilton for a visit with his mother before returning to the Maritimes.

* * *

Not only is Howard Elliott promoting the business of the Fairlawn Theatre in North Toronto but he is the chief booster of the community as president of the Bedford Park-City Limits Business Men's Association.

* * *

Marcus Loew's Theatres Limited, which has Loew's and the Uptown, has reported net profit at \$115,171 for the fiscal year ending Aug. 31, 1949, according to the financial statement which has just been released. The quarterly dividend is \$1.

The Canadian Moving Picture Digest

Entered as Second Class Matter

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Under arrangements between the Board of Police Commissioners and Arch H. Jolley of the Motion Picture Theatres Association of Ontario, Toronto theatre interests will enjoy the privilege of midnight shows on Dec. 26 and Jan. 2.

* * *

Both Famous Players and Marcus Loew's Theatres Limited have declared regular dividends for the final quarter of 1949. The Famous Players' payment of 25c brings the yearly rate of \$1 which is equivalent to more six per cent on the market value of the common stock.

* * *

Manager Campbell of the Mountain has added much variety to the offerings of the theatre. In addition to screen fare he is presenting a stage show on designated nights, is making a feature of television in the lounge and has contests on Saturday for the kids.

* * *

The University of Toronto Film society has gone in for picture production, its current effort being "As the Twig is Bent", which is being shown around the college halls and may get a theatre presentation.



During the visit of His Excellency, the Governor-General, to Quebec City on Thanksgiving Day, he visited "Cambrai Hall" where he is shown with (left to right): Captain Jules J. Gagnon, Chief of Police; Colonel Charles A. Young, President; Lieut.-Colonel Phillibert Drouin, Royal 22nd; Harold W. Vance, Vice-President and Chairman of Publicity, Comm. Army Navy Air Force Veterans Unit 33, Quebec.

Cardinal Announces Heavy Schedule For 1950

Cardinal Films has announced that Lippert Productions will have completed 16 features and two shorts during the June through November period, setting a new production mark for the company. These films will be released through Cardinal in Canada.

The firm has scheduled 33 features and six shorts to be made during the June, 1949 — June, 1950 period. Three pictures roll during December, bringing the total product in the cans to 19 by the first of the year. This will leave 14 full length films and four shorts to be made during the first five months of 1950.

Of the product already shot, in release are "Treasure Of Monte Cristo," "The Dalton Gang," "Deputy Marshal," "Apache Chief," "Square Dance Jubilee," and "Call Of The Forest." Set for release in December are three more, "Red Desert," "Tough Assignment," and "Hollywood Varieties."

Recently completed and now being cut are the big budgeted "The Baron Of Arizona," "Radar Secret Service," and five Westerns, "Crooked River," "Colorado Rangers," "Hostile Country," "Marshal Of Helderado," and "West Of Brazos."

The three films set for December production are "Everybody's Dancin'," "Western Pacific Agent" and "Crooked River".

At the same time, Cardinal announced distribution of a new picture made in Italy by Lopert Films.

The feature, "Women Without Names," has predominantly English dialogue and stars the beautiful and exciting Valentina Cortesa and the French actress Simone Simone.

It tells the story of a camp of displaced women at Sabine in Northern Italy. The picture will naturally have tremendous possibilities for exploitation.

Another film of unusual interest for Canadian exhibitors to be distributed in Canada by Cardinal is "March of the Wooden Soldiers."

Music of Victor Herbert is featured in this and stars the inimitable comedy team of Laurel and Hardy. It brings to the screen fantasy and story-book figures that prove a joy and revelation both to children and grown-ups.

"March of the Wooden Soldiers," includes such Herbert favorites as "March of the Toys," "Castles In Spain," "Toyland" and many other never-to-be-forgotten Herbert compositions.

MGM NEWS GETS SCOOP

MGM News of the Day claims a scoop in the coverage of the Grey Cup Football final held in Toronto two weeks ago. After the Saturday game, MGM had prints in Toronto theatres on Tuesday and that's some going.

CHATHAM MANAGERS TO ASSIST VARIETY VILLAGE

Chatham Theatre Managers' Association have announced they are planning a giant turkey draw, the proceeds of which they will turn over to Variety Village, the new home and vocational training school for crippled children, which was opened in Toronto last week. The local group hopes to raise \$500, which will furnish and equip one room.

The theatre managers are selling tickets at 25 cents each, or five for one dollar. The draw for the 25 turkeys to be offered will take place in the Centre Theatre on the evening of Wednesday, December 21.

MARIA OUSPENSKAYA DIES

Mme. Maria Ouspenskaya, 68-year-old character actress, succumbed Saturday at the Motion Picture Country Home from burns suffered from a fire started while she was smoking in bed at her apartment early Thursday.

Her physician, Dr. Marion Dakin, said the second and third-degree burns were directly responsible for her death.

The actress, who was born at Tula, Russia, had appeared on the stage in Three Sisters, The Cherry Orchard, Dodsworth and other plays. Her moving pictures included Conquest, Love Affair, The Rains Came, Waterloo Bridge and Shanghai Gesture.

Hamilton Managers Aid Variety

The Hamilton Theatre Managers Association had a packed house at the Odeon Palace for the Sunday night show in aid of the Variety Village school for crippled boys near the junction of Kingston Road and Danforth Avenue.

LOCAL 173 IATSE HOLDS ANNUAL ELECTIONS

At the annual elections of local 173 of the IATSE, the following officers were elected: President: J. Sturgess; V-P: H. Jarman; Financial Sec.: G. Jones; Recording Sec.: P. Travers; Executive Board: J. Hills, A. Pura, R. O'Connor, E. Shields; Delegates to the IATSE Convention: A. Milligan, L. Lodge, S. Wells, J. Sturges.

W. P. Covert, whose appointment as Business Agent was recently confirmed, presided in his capacity as International Vice-President of the IATSE.

PARAMOUNT PLANS 12 IN FIRST HALF OF 1950

A total of twelve top-budget pictures will go in production at Paramount during the first five months of 1950, it was announced by Henry Ginsberg, Vice-President in Charge of Production and Studio Operations.

Three of these films have definite starting dates in January with the remainder being scheduled over the next four months.

The three pictures which go before the cameras in January are "Carrie Ames," William Wyler production of Theodore Dreiser's "Sister Carrie"; "Eagles of the Navy," jet pilot film starring Alan Ladd and William Bendix with Robert Fellows producing; and Hal Wallis' "My Friend Irma Goes West," in which John Lund, Marie Wilson, Diana Lynn and Martin and Lewis, stars of "My Friend Irma," will continue in a sequel.

The other nine pictures, which will go in production in February, March, April and May, are: "Dear Mom," a sequel to "Dear Ruth" and "Dear Wife," with the cast of the previous comedies, Joseph Sistrom producing; "It Won't Last Long," Charles Brackett production starring John Lund; "Jack of Diamonds," Ray Milland starrer to be directed by Richard Haydn and produced by Sistrom; Bob Hope in "Big Guy," which Bob Welch will produce; "The Mabel Normand Story," starring Betty Hutton; "Born In a Trunk," Leo McCarey's first Paramount picture since the studio acquired his Rainbow Productions; "Mr. and Miss Anonymous," produced and directed by George Stevens; "Roman Holiday," which Frank Capra will produce and direct; and "Union Station," starring John Lund, with Jules Schermer producing.

The performance, an invitation affair at \$2 per admission, was labelled "The First Annual Variety Show" and the credits went to a host of artists, technicians and business firms who helped to fill the 2,007 seats. Most of the talent came from the Toronto Casino and Brant Inn, while many interested officials motored from Toronto for the event, proceeds of which were being turned over to the Toronto Tent No. 28.

Special appreciation was extended by the Hamilton Association to the Hamilton Local 129 of the Theatrical Stage Employees, Local 303 of the Operators Union and the American Federation of Musicians.

Warner Bros.

WHITE HEAT



Warner Bros.

TASK FORCE



Warner Bros.

UNDER CAPRICORN



TRANSATLANTIC PICTURE

IN COLOR BY
TECHNICOLOR

Warner Bros.

BEYOND THE FOREST



And



**MILTON
BERLE**

THE NATION'S
No. 1
Funny Man

gets funny with

**VIRGINIA
MAYO**

IN

**"ALWAYS
LEAVE
THEM
LAUGHING"**

WITH

**RUTH BERT
ROMAN • LAHR**

LOOK WHO'S NEXT

WARNER BROS. ARE GEARED TO **GO** AS NEVER BEFORE!

PRODUCED BY

DIRECTED BY

JERRY WALD ROY DEL RUTH

SCREEN PLAY BY MELVILLE SHAVELSON AND JACK ROSE
FROM A STORY BY MAX SHULMAN AND RICHARD MEALAND MUSICAL DIRECTION BY RAY HEINDORF

Screen Reviews

JACKIE ROSS

"ADAM'S RIB" (MGM) with Katharine Hepburn, Spencer Tracy, Judy Holliday, David Wayne and Tom Ewell.

This is definitely the year for comedy. True enough, the bookers in the trade who are given to prognosticating ("but don't quote me") have been saying for months that the public is ready for some good comedies. And they're probably right. But whether the public is ready or not, they're getting so many good ones that it will probably be a good grossing year for comedies simply because so many of the new good pictures ARE comedies.

The latest of these is "Adam's Rib" for which MGM has raided the New York stage to come up with one of the best-cast and smoothest comedies of the year.

Based on a rather thin plot in which a husband and wife, both lawyers, become involved in a court battle between another husband and wife, and on an even weaker premise that the issue of women's rights stands or falls by a woman's claim to resort to the 'unwritten law', "Adam's Rib" rises above these not inconsiderable disadvantages by virtue of its sparkling dialogue, hilarious situations and superb acting.

Aside from the principles, both of whom turn in their usual finished performances, the highlight of the film is Miss Judy Holliday who was enticed away from her starring Broadway role in "Born Yesterday" to steal the picture. Miss Holliday has a style of comedy which is totally incomparable in Hollywood and which really has to be seen to be appreciated. Suffice it to say, she's terrific.

In the supporting role of a crack-pot, song-writing admirer of Miss Hepburn, David Wayne shows another side to his already versatile ability. From the leprochaun in "Finian's Rainbow" to the part of Pulver in "Mister Roberts" and now to an effete Broadway character . . . it seems Wayne can play anything and make it funny.

Last but not least for mention is a song, "Farewell Armada", written for the picture by Cole Porter which, in triteness, inanity and sheer idiocy is equalled only by another one he wrote recently for "Kiss Me, Kate" called "Blanka". Intended as the popular song to end all popular songs, this satirical little ditty will delight the sophisticates and will probably also turn up on The Hit Parade as the choice of those who don't read quite so much into their music.

"THE INSPECTOR-GENERAL" (WB) in Technicolor with Danny Kaye.

After a number of attempts at building stories around Danny Kaye, Warner Brothers have taken the bull by the horns and simply let him be himself in "The Inspector-General"—with excellent results if you like Danny Kaye, and who doesn't!

Set most appropriately in Russia (no politics—it all happened many, many years ago before Those Men took over), the picture portrays Kaye as a wandering gypsy who, by a happy coincidence, is mistaken for the all-powerful Inspector-General. In this capacity, Kaye sings, dances, makes jokes, is sad and, eventually, gets the girl . . . all this in that wonderful Russian accent that he originally unloosed some time ago when he recorded Deena and several other routines.

With an almost negligible plot, "The Inspector-General" can be compared to a one-hour personal appearance by Danny Kaye with Technicolor thrown in. And, considering the SRO business he has been doing on his recent P.A.'s (just look at the past two issues of The Digest to see what happened when he came to Toronto), it should prove a very satisfactory investment to the cash customers.

FOR BETTER

(Continued from Page 1)

trade news which they should know to be real live showmen.

The daily press, exclusive of its newspaper display advertising, and the once-a-week use of pictorial displays, its reviews on pictures, frequently unfavorable, does not give the exhibitor trade news. The gossip columns are written for the public, not for the film industry, for most of such gossip spotlights divorces, fights, or other unsavory items in connection with our Industry, which can always get on the front page and which this Industry can very well do without.

Most dailies have eliminated advance stories on pictures, or reduced such allowance of space to a minimum, since the daily press considers the publication of such advance notices as free advertising, and free advertising in the daily press is strictly "Verboten".

Chick Lewis in Showmen's Trade Review, Nov. 26th, has an editorial which is captioned, "Killing The Sacred Cow". In it he states that "the big boys are not taking their trade press seriously". He also places some of the blame for this state of mind on some of our trade papers, which he alleges spend more time in discrediting each other than in strengthening the position of the Trade press as an integral part of our industry.

Chick Lewis is in the U.S. and he knows much better than I do if this is true. There are many Trade publications in the U.S. and competition between them must be keen. In Canada, we have but two Trade papers, and both of us, I hope are friendly to each other and not intent on endeavoring to put each other out of business by discrediting the services offered, or the quality of presentation of either publication.

There is room in Canada for both Trade publications. Each paper has its own particular appeal and quality. And, through the Trade press, the Canadian Film Industry is covered from coast to coast. Through the Canadian Trade press exhibitors in Vancouver know about the pictures which are released in Toronto, and through the Canadian Trade press the exhibitors in St. John, N.B., know what pictures are released in Montreal, through the Canadian Trade press exhibitors in Manitoba, in Saskatchewan, in Alberta know what pictures are released in Ontario, or in British Columbia.

While the U.S. Trade press has some coverage in Canada, it is concerned almost exclusively with U.S. news. The exhibitor in Canada is not directly concerned with what is doing in the film trade in the U.S., but he is directly and actively concerned with what is doing in Canada. We tell him in the Canadian Trade press.

—THE EDITOR.



The Princess Theatre, ARCOLA, SASK., a community project, was sold for a reported \$16,000 to Frank A. Mus, of Cedoux, Sask., by the Arcola and district board of trade. Roxy, REGINA, is getting a new marquee.

P. W. Mahon, proprietor of the Strand and Orpheum Theatres, Prince Albert, Sask., has announced that PRINCE ALBERT will have a drive-in. Mr. Mahon's theatre company has entered a partnership deal with Famous Players.

The new Vogue Theatre to be operated by B. & L. Theatres at McADAM, N.B., is expected to be opened in three or four weeks. This theatre will replace the Capitol Theatre which was destroyed by fire some months ago. B. & L. Theatres have recently done a re-modelling job at Capitol Theatre, SHELBORNE, N.S., where J. Lieberman visited recently to oversee the improvements.

Plaza Theatre, CALGARY, has been completely renovated and boasts a spacious, comfortable lounge and snappy-looking candy bar. Curtains in the lobby can be drawn back to give standees a clear view of picture and the foyer is wired for sound. There is a rumor that a new theatre is projected for KENTVILLE, N.S., where the F.G. Spencer Company Ltd. already has the Capitol Theatre. Work has started on construction of a \$40,000 theatre at KINDERSLEY, SASK., to seat 340.

Famous Players Canadian Corp., Ltd. have completed their plans for a \$150,000 drive-in theatre to accommodate 700 cars on No. 1 highway, just outside of Regina. A deal was frontage of 1,200 feet on the highway, made recently for 30 acres with a The theatre will have a hard-surfaced ramp layout, in-car speakers and a concession booth. There will also be a children's playground. Operation is expected to start April 1.

You will be interested to know that the latest addition to the Biltmore chain will open in KITCHENER, ONTARIO on December 15th. Located on the main thoroughfare it will feature a special smoking loge section with Kroehler push back seats . . . The Biltmore organization also operate new theatres in Sault Ste. Marie, New Toronto and downtown Toronto, all in Ontario . . . Mr. Walter Helm will be the residing manager.

TRADE HEADLINES

Canadian Picture Pioneers Winnipeg Hold Big Annual Dinner Dance, St. Charles Hotel.

Max Youngstein, Paramount's Director of Publicity-Advertising Paid Flying Trip to Toronto re "Samson and Delilah".

F.P. Victoria Theatre, Toronto, Closed — Getting Face-Uplift and Other Beautifying Treatment — Maybe Samson will meet Delilah There — Hush! Hush! Don't Think Out Loud!

Audience Research Inc. Reports After Survey That Movies Favorite American Amusement.

223 British Theatres Receive Quota Exemptions — 1,495 Theatres Receive a Percentage of Quota Relief.

Samuel Goldwyn's "My Foolish Heart" Set for Radio Music Hall in January.

RKO's "Easy Living" and Disney's "Ichabod" Opened Wednesday, Nov. 23, in 150 Theatres N.Y. Metropolitan Area.

"The Inspector General" in Its Third Big Week at the Imperial, Toronto.

Pine & Thomas, Producers for Paramount, Visited Toronto.

Vaudeville is Likely to Become a Regular Diet for Loew's Uptown Toronto Patrons.

The Hyland has Exercised Good Showmanship in Booking "Red Shoes" with Moira Shearer and Robert Helpman, Members of Sadler's Wells Ballet — Thousands Will Go to See "Red Shoes".

John Davis of Odeon Theatres, London, England, is in New York and Expected in Toronto.

The Many Friends of the Hon. Earl Lawson will be Happy to Know That Our Pioneer President is Again at His Desk in the Office of Odeon Theatres of Canada.

Complete Minutes in Book-form Have Been Mailed to All the Delegates of the Canadian Motion Picture Industry Council.

The Motion Picture Industry's Council is Preparing a Brief for Presentation to the Royal Commission of which the Hon. Vincent Massey is Chairman.

Representative J. Parnell Thomas (N.J.) (you recall the name in connection with Un-American Activities Investigation into Which Members of Our Industry Were Dragged) — Admits Payroll Padding and Awaits Sentence.

CBC Revenue in Canada has Almost Trebled in Nine Years.

Amusement Taxes During Eight Fiscal Years in Canada, Collected by Federal Government, Yielded \$88,582,128 — Report in House of Commons.

PROMOTIONOTES

Capitalizing on Jack Dempsey's Canadian tour, and personal popularity in Toronto, a national advertising tie-up was arranged by Bert Wilkes, Public Relations Consultant for United Artists, with the Lee Harris Organization on "The Big Wheel." Lee Harris hair products were advertised with the tag line "For well-groomed hair, active men prefer Lee Harris hair-conditioner. For exciting entertainment, active men prefer THE BIG WHEEL." 400-line ads are scheduled for leading Canadian newspapers in conjunction with each individual theatre playdate. Photos of Jack Dempsey and Mickey Rooney provided additional interest to the ads. Running concurrently with this campaign, another razzle-dazzle tie-up from coast to coast was arranged with Firestone tires which are used exclusively at the Indianapolis speedway. For the Toronto campaign alone, over 2400 lines of Big Wheel advertising in the three Toronto dailies during the week's engagement. The outstanding fact of the campaign was that at least one ad appeared in each paper daily during the run of the picture . . . a neat arrangement if you can do it. Lobby displays were provided by Lee Harris, Firestone tires and Austin Motor Car Co. who came up with an attention-stopping 4 ft. scale model racing car which they are merchandising as a Christmas present for the children. Result? Even with the subway excavation blocking the entrance to the theatre, the picture is doing super-business at the 20th-century Downtown for which credit is also due Mgr. Martin Simpson.

When "Task Force" played the Odeon Theatre, London, Manager Jim Hardiman staged a side-show each night on the mezzanine floor in cooperation with the Royal Canadian Savy. HMCS Prevost arranged a showing of its 16mm. film, "The Navy Flies," in conjunction with an extensive display of naval equipment apart from the main street presentation. The unit also paraded to the theatre on the Tuesday night.

Steve McManus of the Odeon, Fort William, writes in to say, "I've been reading about how my fellow managers were exploiting 'The perfect Woman' and now it's my turn." . . . follows a neat campaign on the exploitation. If McManus can do it, why can't you? Steve, incidentally, has been going his bit for Industry PR by addressing local women's groups and service clubs on censorship, the history of the movies, etc.

GET 'EM IN— and Keep 'Em Coming Back!

GRAND OPENING

TORONTO'S NEWEST THEATRE

HE WAS SEARCHING FOR THE WILD WEST... SHE WAS LOOKING FOR NEW FIELDS TO CONQUER!

W.C. Fields
MAE WEST
DONALD MEEK
JOSEPH CALLEIA

MY LITTLE CHICKADEE

ON THE SAME PROGRAM

The laugh battle of the century
W.C. Fields
BERGEN and McARTHUR
**YOU CAN'T CHEAT
AN HONEST MAN**

CONTINUOUS DAILY FROM 2 P.M.

**THE BIGGEST
"BILL" EVER
TO HIT
TORONTO**



ASTOR

YONGE at CHARLES • KI. 5701

TODAY!
at 1.30 p.m.



FIRST CAR STOP BELOW BLOOR ON YONGE ST.

Presenting
A 'NEW' AND 'DIFFERENT' PICTURE POLICY THAT ALL MOVIE GOERS WILL WELCOME!



"GET 'EM IN—and keep 'em coming back!" That's the motto of great showmen like Nat Taylor and his 20th Century Theatres' associates.

NOTE THE PROGRAM they picked to open—and pack—Toronto's newest downtown theatre, The Astor, as advertised in the Toronto newspapers.

DON'T BE A SUCKER and pass up this picked program of boxoffice pictures and players. It will do the same for you as it did for the Astor. Book it now!

(P.S. It's a holdover at the Astor.)

Empire-Universal Films Ltd.

Maritime News

By A. L. FAIRWEATHER

THREE theatre men have branched out in a big way in Halifax and Saint John in the sale of candy, soft drinks, tobacco and seasonable gifts. This is an enterprise conducted under the name Franklin Service Co. in New Brunswick, Mitchael Service Co. in Halifax and in charge of Mitchael Franklin, Saint John, Peter Herschorn, Halifax, and Sam Babb, Saint John. The company operate two fountains in Halifax and have recently acquired a property there on an excellent business corner where they will open a retail store especially for providing candies, cigarettes etc., and a large assortment of gift cards and gifts suitable for Christmas, Easter and other festivals. The new shop is on the corner of Cornwallis and Gortington Streets and was formerly owned by the Moir Confectionary Company as the Dundas and Mayfair Theatres in Dartmouth will be opened by this Company on May first. It is a corner position and will supply confectionary, magazines, tobacco etc., with a new fountain installed with all modern appliances for sodas and soft drinks.

* * *

G. A. Walters, of the Prince Edward and Capitol Theatres, Charlottetown, P.E.I. (F. G. Spencer Co. Ltd.) has been elected Vice-President of the Charlottetown Rotary Club.

* * *

Terrific business seems to adequately describe the six days of RKO's "The Mighty Joe Young" which broke all house records at the Strand Theatre, Saint John. A huge gorilla on the Strand's marquee attracted attention to the feature and newspaper ads and radio spots paid dividends. The line-up for every show was very lengthy and business was reported as phenomenal.

TWO NEW ENGINEERS JOIN SALES STAFF OF GENERAL THEATRE SUPPLY



HAROLD ISAACS

Harold Isaacs who recently joined the Engineering Staff of General Theatre Supply Company is a graduate of the Imperial College of Science & Technology of London University.

During the war he was a member of the Armed Services as Radio & Radar Engineer and with this branch of the Service he saw considerable action in France, Belgium, Holland and, at the close of the war, in Germany.

After demobilization he joined the British Acoustics Corporation as theatre installation and service engineer and left this company to come to Canada.

Harold has had considerable experience in the theatre field with equipments of both British and American manufacture.



JAMES PLATT

James Platt who has recently joined the Engineering Department of General Theatre Supply Company is a graduate of the School of Engineering, Milwaukee.

He joined the Canadian Marconi Company as a maintenance engineer on the Trans-Atlantic Beam Wireless Service and later became associated with the Research Products Department of the Northern Electric Company.

Jim is well known to Ontario theatre owners and projectionists as he installed a large percentage of theatre sound systems throughout Ontario.

During the war years he was employed by the Fairchild Aircraft in charge of the Electrical Division and after the war rejoined Northern Electric Company as Field Engineer in radio transmitter broadcasting.

Jim brings much valuable experience to General Theatre Supply Company and will be welcomed by his many old friends in the industry.

RAY PRESENTS

(Continued from Page 3)

theatres. Subtleties are lost between the screen and the balcony.

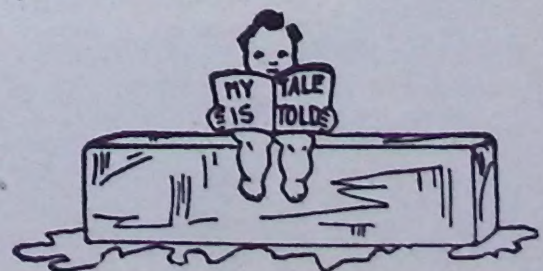
ALL of our pictures cannot present horse-play, because one can find tears a relief from too much laughter, and while there may be a variety of situations and causes which provoke tears, the horse-play, which provokes laughs, is more limited, as we have found out in exploiting and exhibiting the horse-play of some of our funniest screen comedians.

So what is the answer you may justifiably ask me in respect to this four-dimensional discourse? The answer is, in respect to Trade press advertising, keep your advertising going to cover the liquidation of the majority of your playdates, not only your first runs.

In respect to exhibition, don't make up your audience's mind about a picture, give your audience a chance to decide whether they will like a picture or not, providing the picture has been well-produced and is not offensive to the sensibilities of an audience.

They tell me, and all the world, that Colum-

bia's, "Jolson Sings Again" will be the top grosser of all grossers in the U.S. for 1949. Which reminds me that Warner Bros. will remake "The Jazz Singer," the latter picture which started the revolution in Sound. Larry Parks will do the lead in the remake by Warner Bros., which company is negotiating with Al Jolson for re-recording of his songs. Lewis Meltzer will write a new scenario from "The Jazz Singer." Here is an unique example of a biography of a living personality, to be picturized the third time, and in which an actor steps into a living man's shoes for fame.



« Capital Story »

By WILL McLAUGHLIN

WINTER, apparently, is here to stay and the suddenness of its approach last weekend, following a wide-open Fall with moderate temperatures and no snow until well into November, is playing heck with most Uptown movie theatre business. To make matters even worse for those managers who practically break down and cry when the box-office change-machine stops tinkling, the traditional pre-Christmas slump has already set in. This seasonable condition in show business will remain with us until the day after Christmas.

* * *

With huge Capitol Theatre completely sold out and more than \$30,000 worth of marked cheques and money orders returned to disappointed men and women, Manager Ray Tubman threatens to go into hiding until after the one-night engagement of the Sadler's Wells Ballet. With no free ducats in sight, this reporter is laying plans to crash the Capitol's stage door, with assists from many friends of long standing who will be "working the show" backstage.

* * *

The Rialto Theatre, subsequent-run house situated on Bank Street, near Gladstone Avenue, and operated by Martin K. Levinson, announces a new policy of three program changes weekly. The opening days are Monday, Wednesday and Friday and admission prices remain the same; matinees, 15c, evenings, 30c, and children anytime for 12c. One of the earliest small-seated movie houses in this district, the Rialto recently went through an interior face-lifting.

* * *

Two Selznick-Alliance releases, the opera "Pagliacci" starring Beniamino Gigli, and "La Maison du Maltais", starring Viviane Romance, both with English titles, did so well for three days at the Linden Theatre that owner-operator Casey Swedlove has lines out for more of the same. The Linden is the only Ottawa theatre at the moment playing foreign-language films.

* * *

Following a series of "teaser" notices in the dailies about an important change in policy, it turns out that the Glebe (Odeon neighborhood) Theatre is the house concerned. Jack Gibson, popular manager of the Glebe, introduced the first of "our adult audience" screen attractions on a split-week change, the opening film being "Portrait From Life", starring Mai Zetterling. Admission prices have been upped slightly for the new policy, which got under way on Thursday, December 1st.

Tom Johnstone, advertising manager of the Ottawa Evening Journal, was guest speaker at the November luncheon of the Ontario Motion Picture Theatre Association, Eastern division. Mr. Johnstone spoke on the subject of better relations between movie theatre managers and newspapers, and was accorded a fine reception. Glad to see that the new executive of the managers' association in this city is becoming aware of its strength in bettering amiable relations with the daily newspaper. Too much time has been wasted during luncheon meetings in discussing the complaints of neighborhood theatre managers who let an occasional 16mm movie show in the Parish Hall get them down. President Casey Swedlove and his fellow-executives on the new year's board of directors have indicated that a wider approach to the matter of better public relations between motion pictures and the press will be the main object during the season to come.

Trans-Canada Showings

Use This Information As Your Guide On Release Dates

TORONTO

DOWNTOWN

"The Big Wheel" (UA) with Mickey Rooney and Thomas Mitchell.

EGLINTON-UNIVERSITY

"The Reckless Moment" (Col.) with James Mason and Joan Bennett.

IMPERIAL

Third Week. "The Inspector General" in Technicolor with Danny Kaye and Barbara Bates.

LOEW'S

Second Week. "That Forsyte Woman" (MGM) with Errol Flynn and Greer Garson.

ODEON-CARLTON

"Beyond the Forest" (WB) with Bette Davis and Joseph Cotten.

INTERNATIONAL CINEMA

"Four Steps in the Clouds" (E-L).

SHEAS-NORTOWN-CAPITAL

"Bride for Sale" (RKO) with Claudette Colbert and Robert Young.

TOWNE-CINEMA

Second Week. "The Informer" (RKO) with Victor McLaglen and Heather Angel.

UPTOWN

"The Red Danube" (MGM) with Walter Pidgeon and Ethel Barrymore.

MONTREAL

CAPITOL

"Pinky" (20th-Fox) with Jeanne Crain and William Lundigan.

IMPERIAL

"Savage Splendor" (RKO) in technicolor and "Roughshod" (RKO).

LOEW'S

Second Week. "Under Capricorn" (WB) in Technicolor with Ingrid Bergman and Joseph Cotten.

ORPHEUM

"The Lost Tribe" (Col.) and "Make Believe Ballroom" (Col.).

PALACE

Second Week. "That Midnight Kiss" (MGM) in Technicolor with Kathryn Grayson and Jose Iturbi.

PRINCESS

"She Wore a Yellow Ribbon" (RKO) in Technicolor with John Wayne and Joanne Dru.

CAPITOL

"The Untamed Breed" (Col.) and "Jungle Jim".

KRAMER GETS AWARD FROM CIVIL LIBERTIES UNION

For the first time in its history, the American Civil Liberties Union has officially acclaimed a motion picture, with an award to Stanley Kramer for his production of "Home of the Brave," it was announced by Roger Baldwin, ACLU Director.

First Hollywood film ever made on the theme of Negro prejudice, "Home of the Brave" was selected "as a great contribution to effective understanding of one of our major problems; a drama so gripping that it should have wide audience appeal," said Mr. Baldwin.

A Bronze plaque will be presented to Mr. Kramer, 36-year old producer of the hit film, with the inscription: "Award to Stanley Kramer for 'Home of the Brave,' a pioneering film which accomplishes with high art the inescapable conversion of its audiences to the equality of men regardless of race."

SAINT JOHN

PARAMOUNT

"Roughshod" (RKO) with Robert Sterling and Gloria Grahame.

WINNIPEG

CAPITOL

Second Week. "Pinky" (20th-Fox) with Jeanne Crain and William Lundigan.

GAIETY

"Task Force" (WB) with Gary Cooper and Jane Wyatt.

LYCEUM

"The Fighting Kentuckian" (Rep.) with John Wayne and Vera Ralston.

MET

"Red Hot and Blue" (Para.) with Betty Hutton and Victor Mature.

ODEON

"Quartet" (EL).

VALOUR

"Henry V" (UA) in Technicolor with Laurence Olivier.

CALGARY

CAPITAL

"I Was a Male Bride" (20th-Fox) with Cary Grant and Ann Sheridan.

PALACE

"Chicago Deadline" (Para.) with Alan Ladd and June Havoc.

GRAND

"Illegal Entry" (Univ.) and "The Secret of St. Ives" (Col.).

VANCOUVER

CAPITOL

"The Story of Seabiscuit" (WB) in Technicolor with Shirley Temple and Barry Fitzgerald.

PLAZA-HASTINGS

"Black Magic" (UA) and "The Lucky Stiff" (UA).

PARADISE

"Lancer Spy" (20th-Fox) and "Submarine Patrol".

STRAND

Second Week. "Pinky" (20th-Fox) with Jeanne Crain and William Lundigan.

VOGUE

"Gone With the Wind" (MGM) in Technicolor with Vivien Leigh and Clark Gable.

DILLINGER

NOW BLASTING ALL
BOX OFFICE RECORDS
BALTIMORE *TORONTO*



HERE IS THE REAL
JOHN DILLINGER!
Most notorious outlaw
ever hunted by the F.B.I.!

MONOGRAM
PICTURES
presents



THIS IS THE DILLINGER
YOU'LL SEE IN THE FILM!
He is Lawrence Tierney, dy-
namic new screen discovery!



THIS IS THE "WOMAN IN RED"
WHO COST HIM HIS LIFE!
Every killer has one weakness
...and Dillinger's was blondes!

"DILLINGER"

FEATURING
Edmund LOWE ★ Anne JEFFREYS
EDUARDO CIANELLI • MARC LAWRENCE • ELISHA COOK, JR.
-AND INTRODUCING Lawrence TIERNEY -AS DILLINGER

A MONOGRAM PICTURE



Greatness in direction....



"The Heiress"
THE LOVE STORY YOU'LL
TALK ABOUT MOST... AND
REMEMBER LONGEST!

THE TRUE STORY

William Wyler's three pictures "Best Years of Our Lives," "Mrs. Miniver" and "Wuthering Heights" were bought by a total of 97,000,000 Americans. His stories grow out of the people who live them. His feeling for individual people always reflects the experience, poignancy, fidelity, and soaring hope of all people. Each production he has made has shared this keen sense of individual people. "The Heiress" exceeds such a share. Wyler has involved us all in greatness.

